

"HAPPY NEW YEAR, READERS!" FROM

THE AMERICAN ART STUDENT

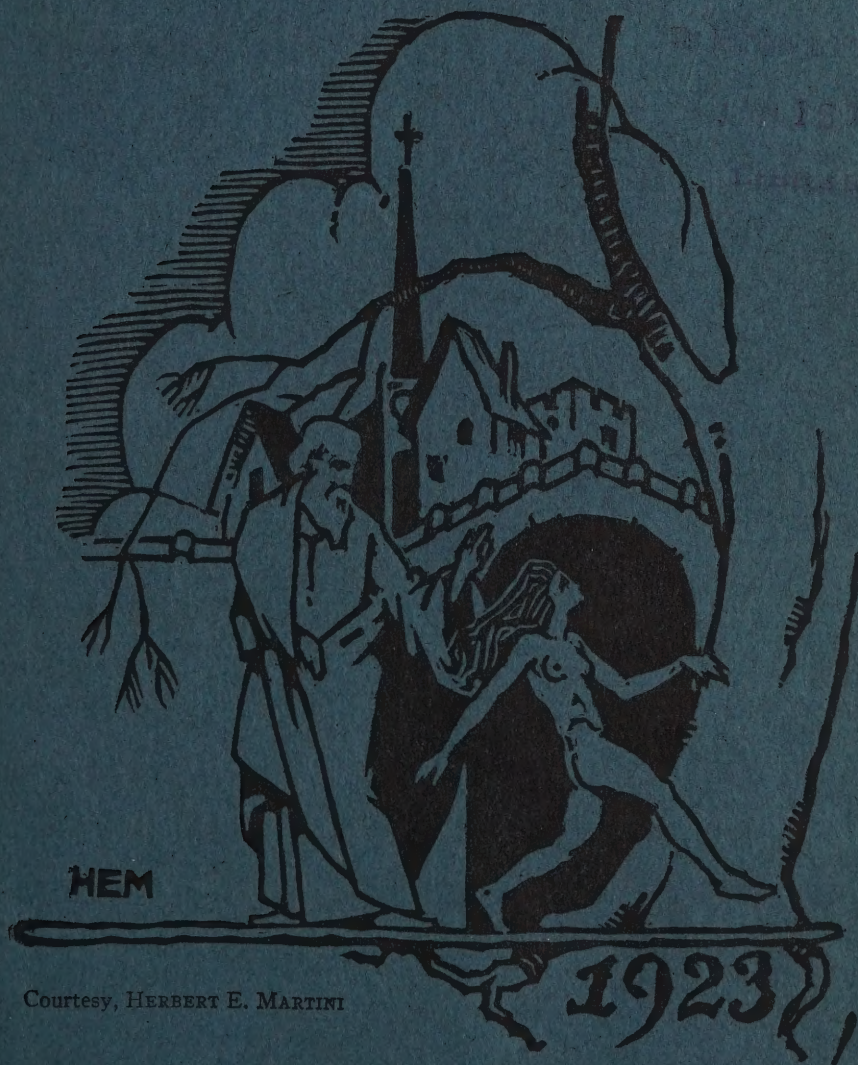
TITLE REG. U. S. PAT. OFFICE & N. Y. STATE

THE NATIONAL ART MAGAZINE

VOL. VI, NO. 4

DECEMBER 31, 1922

25 CENTS



Courtesy, HERBERT E. MARTINI

PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

Monthly by The Association of American Art Students. "Entered as second-class matter May 21, 1921, at the Post Office at New York, N. Y., under the Act of March 3, 1879." \$2.50 Yearly. Foreign \$3.00

Bissell's

OPAQUE DULL FINISH

SHOW CARD COLORS

CAN BE USED IN CRAFTS WORK FOR
DECORATING WOODEN BOXES, BOWLS
OR PLAQUES. TWO COATS OF GOOD
VARNISH GIVES THE COLORS AN
ENAMEL-LIKE GLOSS AND PRESERVES
THEM AGAINST HANDLING AND WEAR.

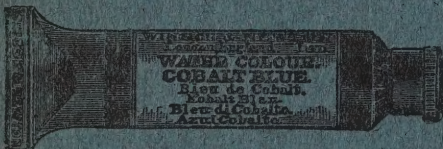
SOLE DISTRIBUTORS

Favor, Ruhl & Co.

NEW YORK

BOSTON

CHICAGO



The Right Colours

improve ordinary work, and make master-
pieces in the hands of skilled artists. You
cannot go wrong, if you insist on having

WINSOR & NEWTON'S

Oil and Water Colours

Famous the world over and representing the
product of the master mind in colour making
for nearly one hundred years.

Pen Painting Outfits

Interesting, fascinating and easy to learn.
Exquisite stencil transfer designs and instruc-
tion book. Illustrated circular and prices on
request.

Ask your Dealer for our colours
or write for catalog N A-12

WINSOR & NEWTON
INCORPORATED

Everything for the Artist

31 EAST 17th ST. NEW YORK

Are You Getting All The Color You Pay For?

If you are paying full price for scant-
filled bottles of color that cake and dry up
in the bottles before you have used all
the contents, you are paying for more
color than you get.

Do you know that you can get the
most brilliant, smoothest-flowing colors
on the market today at remarkably low
prices? and in bottles that are well-filled
with color that will not cake or dry up,
but will keep in perfect condition as long
as a drop remains in the bottle.

Nobema
COLORS

THE ARISTOCRAT OF POSTER AND SHOW
CARD COLORS

COLORS

Light Orange, Orange Lake,
Cobalt, Ult Blue, Chrome
Green, Brown, White, Black,
Maroon, Lemon Yellow, Chrome
Yellow, Purple, Lavender, Ver-
milion, Emerald, Turquoise Blue,
Light Maroon, Light and Dark
Red.

Send \$1.00 for 12 one-ounce bottles
of any color or colors listed above

We will prepay carrying charges
on this offer during January

Nobema Products
Corporation

Department 6

Pleasantville, N. Y.

OLEO TEMPERA COLORS

AN AMERICAN PRODUCT SCIENTIFICALLY PREPARED FOR WATER COLOR
POSTER · TEMPERA AND REPRESENTATIVE OIL PAINTING.

MADE ONLY BY A. SARTORIUS & CO. NEW YORK

CADMIUM YELLOW PALE  40-80+60	AUREOLIN  40-80+60	CADMIUM YELLOW ORANGE  40-80+60	CANARY YELLOW  15-30-60	CHROME YELLOW ORANGE  15-30-60	CHROME YELLOW  15-30-60	LEMON YELLOW PALE  20-40-80	INDIAN YELLOW  20-40-80	NAPLES YELLOW  15-30-60	GAMBOGE  15-30-60	RAW SIENNA  15-30-60
YELLOW OCHRE  15-30-60	ALUMINUM  25-50+100	GOLD BRONZE BRIGHT  30-60+120	GOLD BRONZE DULL  30-60+120	CHROME GREEN MEDIUM  15-30-60	CHROME GREEN LIGHT  15-30-60	CHROME GREEN DARK  15-30-60	EMERALD GREEN  20-40-80	EMERAUDE  30-60+120	HOOKE'S GREEN 1  15-30-60	HOOKE'S GREEN 2  15-30-60
OLIVE GREEN  20-40-80	SAP GREEN  15-30-60	TERRE VERTE  15-30-60	ZINNOBER GREEN PALE  15-30-60	VERDIGRIS  20-40-80	GERANIUM LAKE  25-50+100	CARMINE  40-80+160	CRIMSON LAKE  20-40-80	ROSE CARTHAME  25-50+100	LIGHT RED  15-30-60	INDIAN RED  15-30-60
ROSE MADDER  40-80+160	SCARLET LAKE  20-40-80	SCARLET VERMILION  20-40-80	BROWN MADDER  25-50+100	FRENCH VERMILION  30-60+120	RUBENS MADDER  25-50+100	MAROON  35-70+140	MAUVE  25-50+100	BROWN PINK  15-30-60	ANTWERP BLUE  15-30-60	NEW BLUE  20-40-80
COBALT BLUE  40-80+160	DELFT BLUE  25-50+100	CERULEAN BLUE  30-60+120	FRENCH ULTRAMARINE BLUE  20-40-80	PRUSSIAN BLUE  15-30-60	BURNT UMBER  15-30-60	BURNT SIENNA  15-30-60	RAW UMBER  15-30-60	SEPIA  20-40-80	WARM SEPIA  20-40-80	VANDYKE BROWN  15-30-60
INDIGO  15-30-60	PAYNE'S GREY  15-30-60	NEUTRAL TINT  15-30-60	SPECIAL WHITE  20-40	FLAKE WHITE  15-30-60	ZINC WHITE  15-30-60	CHINESE WHITE  15-30-60	CREMNITZ WHITE  15-30-60	IVORY BLACK  15-30-60	LAMP BLACK  15-30-60	BLUE BLACK  15-30-60

TUBES - PRICES ABOVE - SIZE NO. 1 - 1/2 X 3 INCHES; NO. 2 - 3/4 X 4 INCHES; NO. 3 - 1 X 5 1/2 INCHES.
JARS - MULTIPLY PRICE OF NO. 2 TUBE BY 1 FOR 1/4 PINT, BY 2 FOR 1/2 PINT, BY 3 FOR 3/4 PINT, BY 5 FOR 1 PINT, BY 8 FOR 1 1/2 PINT, BY 15 FOR QUART PRICES.

OLEO TEMPERA MEDIUM · OLEO MEGILP · OLEO WASH MEDIUM
OLEO SODA SOLUTION · OLEO ALCOHOL VARNISH
OLEO TURPENTINE VARNISH · OLEO FIXATIF · OLEO MAT VARNISH

AN OLEO COLOR OUTFIT

COLOR CHART UPON REQUEST

ALSO FREE COPY OF THE SARTORIUS QUARTERLY TO ARTISTS, DECORATORS, CRAFTSMEN, ETC.
INFORMATION ON PAINTING AND CERAMIC DECORATION

A. SARTORIUS & CO., INC.

32 UNION SQUARE, NEW YORK



HAWAIIAN GIRL

By Molly Williams Hand

See Page 5

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

ALMA R. ROBERTS, *Managing Editor*
FREEMAN H. HUBBARD, *Penna. Representative*
MARY A. ROBERTS, *Secretary*

EDWARD C. BRIDGMAN, *Contributing Editor*
CAROLYN J. TOWNSEND, *Art Editor*
WALTER W. HUBBARD, *Associate Editor*

VOL. VI

DECEMBER 31, 1922

No. 4

What Lies Behind a Picture

By MOLLY WILLIAMS HAND

As an art student timidly knocking on the door of Success—uncertain of whether that door will open at my knock—I feel diffident about writing of my work. But as the painter of a picture which has pleased a number of artists, and was one among others selected from the Luks Class exhibit at the A. S. League this year, and purchased by Edgar Mills of New York City, I will respond to the invitation to tell what lies behind that particular picture.

Painted rapidly, and in three half days, it is the least studied thing I have produced—but for that reason, the more spontaneous. This broad rendering was the result of a breaking away from an intensely conscientious and scientifically labored style, and a new outlook on life.

A self-taught draughtsman with no color experience, I entered the Pennsylvania Academy of Fine Arts in 1915. Knowing so little, I had little to unlearn—but my progress was slow. Criticisms were Greek to me as I did not understand the artists' vocabulary. I bought books which enlightened me. My color was muddy as with most beginners. In my third year there was an exhibit of the work of Zuloaga. It opened my eyes to color—I made a composition at night with almost pure color. The encouragement I then received gave me a much-needed impetus.

The war interrupted my studies for a year and a half, as I was needed at home. On returning to the Academy I found myself making more rapid progress and became interested in color experiments based on the spectrum. Mr. Breckenridge helped me by his criticisms, however my attendance was irregular for financial reasons.

At the time I left the Academy I was feeling particularly discouraged. I think I would have given up art if I had not unexpectedly won a scholarship to the Art Students' League in a competition open to all United States and Canada art students. This brought me to New York.

A change is always stimulating. I no longer had the heart to work out color schemes in my former laborious way and didn't much care what I did. The result was a freer mode of expression—and the broad brushes Mr. Luks advocated and his personal, forceful criticisms, gave me a new and bigger way of seeing things. The "Hawaiian Girl" was the second canvas painted in his class. Yet I owe it to all my instructors—to Mr. Garber, the drawing; to Mr. Pearson, the composition; to Mr. Breckenridge, the color, and to Mr. Luks, the free, big point of view, and simple construction.

Many strokes of pure color stand out brilliantly against the duller earth colors. The lights of the girl's hair are pure cobalt blue, and her paper neck rope is of vermillion in the light. The opalescent shell-covered vest is painted without detail—red and blue violet in delicate tones forming the shadows. The straw skirt is painted with pure cadmium yellow and cadmium orange strokes. The greens are terra verte and the background Prussian blue and green. The girl's face is in earth reds and browns.

I feel that though my more carefully studied subjects are not so artistic it is through that patient labor I was enabled to paint so rapidly and easily this "Hawaiian Girl" which adorns the frontispiece.



ADVERTISING DRAWING
Courtesy of Du Pont de Nemours Co.

THE KEYNOTE OF ADVERTISING

When all the technical rules have been learned, there remains the big fact that no advertising is good unless sincerity runs clear through it; and you can't invent sincerity. It's there, or it isn't there. Four-square statements in four-square words are impossible to men who lack it. The advertising that is to be a genuine investment must have such integrity that its yesterdays remain fruitful assets through its tomorrows. The one permanent asset of advertising is the respect that it creates. To create such respect, the advertising of a business institution must be conceived in terms of usefulness to the customer just as the factory product must be conceived. This kind of advertising is inseparably related to every part of the business. It is not made in a publicity department. It cannot be. It is made, must be made, at the desks of the executive officers, at the desks of the factory management, at the doors where raw material is inspected and accepted, at every workbench in the establishment, at the shipping doors where the finished product departs to meet its test of fulfilling the sales department's promise to the buyer.

However varied such printed matter may be in externals, it always has the one powerful keynote. It may range through all the territory of expression. But always the mere attention-creating device or the occasional "good idea" holds place only as minor accessory.

Designers and commercial artists enter

vitality into the scheme of things when it comes to getting up attractive printed matter, "stunning" cover designs, and "catchy" posters. Good art work can no more be founded on poor training than convictions for murder can be obtained in New Jersey after amateur detective work. The artist must know what the beautiful is—know it in its simplicity, purity, and its richness; must know how not to burden it down with detail, distracting influences—or a cheap idea.

The man who understands and commands beauty, need not fish in thin air for punch, jazz and other prescriptions for general debility. Beauty is power. The product of a good craftsman needs no tonic. The perfect phrase, the perfect design, the perfect line—these have the power to move men. But to attain beauty, even imperfectly, is supremely difficult, while anybody can jazz, anybody can aim a punch or invent a slogan of a sort. Ninety per cent. of the men in any and every profession compete with each other in doing what anybody can do. The victors' spoils fall to the other ten per cent. The beauty they produce is not a diaphanous thing of moonshine, but merchandise that commands the big price in the market-place. It has been so always. The caravans that trailed into Samarcand and Damascus live in song and story, not because they brought woollen threads woven together, but because they brought beauty. In any industrial art the men who succeed are the men who know that beauty is not a by-product, but the very heart of the product itself.

Advertising that is to stand as permanently fruitful investment must not be made to depend on any fugitive interest. However brilliant any piece of printed matter may seem, it has no place in the scheme unless it contains, unmistakably, the keynote—character.

And advertising art—commercial designing, must have character before the printed page or catalog cover can possess it. Hundreds of students fail annually because they feel that to be successful they must rush into the copying of Leyendecker drawings long before they have studied anatomy, composition, and color. And the Leyendecker brothers, as commercial illustrators, are masters of those three subjects

—Courtesy of the Linotype Bulletin.

A MISCELLANY ON CERAMICS

By FRANZ NEUSCHAFER

Mr. Neuschafer has, from time to time, contributed to the ceramic department of "The American Art Student and Commercial Artist" since its organization six years ago. Questions relating to ceramics may be forwarded to him in care of this department, and will be answered in these columns.

Since time began the arts of pottery and ceramics have played a most vital part in the advance of civilization. Pottery was decorated and ornamented, sometimes on its interior, long before prehistoric man ever decided that the piece of pottery itself could be a thing of ornament or decoration. It held his food and drink, his trinkets and beads, or the ashes of departed loved ones.

No greater strides have ever been taken by any nation than the early Greeks; they perfected their vases and urns in both line and decoration so well that today countless articles find their inspiration and suggestion of design from these early specimens. It is a subject not to be ignored.

Not one of the advanced art schools in America today, and there are some three hundred of them, attempts to give a complete course in drawing, painting or design without constant resource to Greek ideas in pottery, decoration, and ornamentation. Today some of the same lines worked out by those ancient pottery workers may be found in our pickle jars, bean pots (if they are attempting anything good looking), and vases made of ordinary pressed newspaper pulp.

The lowly pickle jar has been promoted from the kitchen to the drawing room, and found a welcome place on the Christmas tree this year. An attractive vase can be made from a common pickle jar and decorated with oil and enamel paints. Probably about the house you have an empty pickle bottle. If not select a bottle of pickles from the nearest grocery store. The bottle may be of any desired size. The one shown me was eight inches high. Wash the bottle and dry it. With enameloid paint it all over in some neutral shade such as gray. Use two coats of the paint, and when the last coat is dry transfer the design to one side of the bottle with carbon paper. Fill this in with tube oil paints. Blossoms

are painted pink and leaves green. Stems are brown and the centers of the flowers yellow. Buds should be a very deep pink almost red, and the petals of the flowers must be shaded darker toward the center. The veining of leaves is done in a dark shade of green. If a glazed finish is desired give the whole vase a coat of white shellac when the paint is dry. One vase was painted a light blue with the flowers worked out in pink as described above. Buy a small black teak wood stand at a store where Japanese goods are sold, and when the vase is set on this you will have a most attractive and acceptable gift, either for New Year's day or a birthday. Many young women who are studying design in New York, Chicago and Philadelphia use them as dainty decorations for their little studios. One doesn't have to paint flowers on them or sprigs of blossoms; you can conventionalize an animal—or use Chinese characters, or any one of the multitude of designs the fertile mind of the art student naturally suggests.

In Philadelphia I've noticed that on several occasions the prize winners in the cement pottery, glazed pottery, and cement garden furniture departments in the annual exhibition of the Pennsylvania Museum and School of Industrial Art are young women. At those same exhibits I've seen young men capture prizes and honorable mentions for their excellence in dyeing delicate silk hosiery, or designing dainty patterns for silk goods, and for the production of textile work which is ultimately used by housewives.

The first known advertisement appeared in a Greco-Roman drinking cup it is said. It bears the inscription, "Made by Ennion. Let the buyer remember." Success in any craft today calls for a willingness to study and work on the part of the student.

Covers Wanted

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST is still anxious to secure good black and white cover designs for use in our February, March and April issues. Accepted drawings will be paid for in life subscriptions valued at \$25 or \$30, depending on whether or not the artist resides in the United States and its possessions, or in Canada or foreign countries. The shape of the design should be square.

ILLUSTRATION
FROM
"RAINBOW
GOLD"



BY DUGALD
WALKER
Courtesy of
Macmillan Co

WITH THE BOOK REVIEWER

M. A. ROBERTS

"*Rainbow Gold*," by Sara Teasdale. Illustrated by Dugald Walker. Macmillan Co., N. Y. C., Publishers.

"*Rainbow Gold*" is a book of carefully selected poems for children, illustrated by Dugald Walker. Miss Teasdale has brought together in one volume a fine collection of suitable poems for young people. The delightfully illustrative pen and ink sketches and the elaborate color plates by Dugald Walker are brimful of material for artists. Though the book was written especially for children there is much material for mature minds. The decorative illustrations will serve as inspiration for artists and art lovers.

"*The Children Who Follow the Piper*," by Padric Colum. Illustrated by Dugald Walker. Macmillan Co., N. Y. C., Publishers.

All of us know the story of the Pied Piper of Hamelin and of how the children of the old town followed him through the mountain side. It was given to Padric Colum to tell us who the children were who followed the Piper, and where they went after the mountain closed upon them. Perhaps we would be giving away a secret if we told that "Tom, Tom, the Piper's son," "Mary, Mary, quite contrary," "Golden Hood," and "Little Jack Horner who sat in the corner," were among the children who followed the Piper, dressed all in reds and

yellows. The drawings are by Dugald Walker, who through his interesting treatment of the theme, has shown in the illustrations, large and small, his ability to make a thoroughly original and fascinating tale doubly interesting and captivating.

Both of these books make delightful gifts and would delight the heart of any child, especially if he or she were interested in drawing. Year by year the fact is becoming more and more apparent that children's books, to be successful, must be well illustrated in pen and ink work as well as colors. Several of Mr. Walker's drawings accompany this article, through the courtesy of the Macmillan Company.

BEAUTY

Out of the vast cloud-rifted heavens it fell—
a tiny drop of rain.

Straight down it sped until it neared the earth.

A second it halted and wavered then trembling it nestled upon her head, mingling with her beautiful hair, where, sparkling, it disappeared tracing tear marks as it passed into oblivion.

Out of the vast millions it had sought only her.

In her it had longed to lose itself unknown to any.

To plunder e'en in death, her enchantment.
And I know that in one passionate moment
I, too, shall be swept into eternity.

—E. Sheppard Blow.

ILLUSTRATION
BY DUGALD
WALKER
*Courtesy of
Macmillan Co.*



"THE
CHILDREN
WHO
FOLLOWED
THE
PIPER."

ART STUDY—MISUNDERSTOOD BY THE GENERAL PUBLIC

BY WILL H. CHANDLEE

To draw is a natural instinct. By means of crude pictures our primitive ancestors strove to express their ideas even before they acquired the faculty of articulate speech. According to Prof. Sayer, "The evidence that man was a drawing animal dates back to a more remote period than that he was a talking animal."

Nearly every child is naturally inclined to draw. As soon as he is old enough to hold a pencil, one of his chief amusements is found in making meaningless scrawls in the effort to picture some familiar form. After he has filled his paper with random lines he will hold it up and say, "Bow-wow" or "Moo" to indicate that he has drawn a dog or a cow; he has tried to picture the animals even before he has learned their names.

On the other hand, did you ever see a child naturally inclined to recite the multiplication tables or who on being given a bag of marbles, would begin to divide them into small groups in the effort to solve some simple problem in arithmetic? Certainly not. Of course, there are occasional mathematical prodigies, but I have reference to the average normal child. If then one can learn arithmetic without any natural inclination to add, multiply or subtract, does it not appear reasonable that the ability to draw can be at least as readily acquired.

Another very general belief in regard to drawing, and equally as erroneous as the one under discussion is, that if one has a natural faculty for drawing, a few lessons is all that should be necessary to insure their complete and early success as an artist. It requires but a little thought to show us that this belief is the result of a grave misapprehension. The student of law or medicine does not expect to begin

the practice of his profession until he has mastered the fundamental principles and completed a prescribed course of academic study.

Art is a profession no less than law or medicine and he who would enter it must first become a student in all that the term implies. A few lessons in "art" will no more make an artist than a month's study in a medical college will make a doctor.

It is an unfortunate fact that, in this country, the artist and his work are but little understood by the great mass of the people. Artists as a class are rare in any community and their ways generally unknown. They are usually pictured as more or less irresponsible individuals of uncertain habits and generally out-of-pocket "who live mainly on herring and crackers in some cobwebbed garret" as cartoonist Baer puts it.

As to his manner of working, it is the popular belief that the artist just sits down before his easel and in a sort of wild frenzy, with half closed eyes and disheveled hair, dashes off pictures "out of his head"—that he is a creature of inspiration and impulse, possessed of some queer faculty that enables him with little or no conscious effort to turn out works of art—because he was "born that way." The commercial artist today is a sane, sensible, liberty-loving American who works hard for his money, has his own abode, and reads his own particular "trade journals" like all other professional men do.

One thing I think my readers will agree with me upon, and I'll go as far as this—drawing can almost as certainly be taught as writing. But as drawing is not considered essential to success in the ordinary walks of life, special instruction therein is given only to those who show a special aptitude or inclination in that direction. In many school systems drawing is too frequently taught in a colorless, nebulous



ILLUSTRATION FOR "RAINBOW GOLD"
by Dugald Walker

manner, generally barren of practical results.

Some have gone so far as to say that the student can't study except he serve a rigid apprenticeship and then he's nothing but a sort of "nut." Absolutely nothing could be farther from the truth. Today the artist craftsman is a trained workman who goes about his task in a sane and orderly way; beginning at the beginning, he works up his picture material to completion just as a builder who understands his business would construct a house.

Any one can learn to draw; no special talent is necessary, although it is certainly a decided advantage. The desire to learn is of itself sufficient evidence of talent according to so eminent an artist as the late William M. Hunt who says, "Not every one who attempts it (the study of drawing), is sure to excel, but all who desire to learn, can, by seeking the best instruction and by giving it as much time and thought as is given to the study of music for instance, learn to sketch from nature sufficiently well to gratify their love of the beautiful and their desire to express in form what others express in words. 'I saw a beautiful sunset this evening and would give worlds for the power to put it on canvas even in the rudest manner.' That desire evidences talent."

MYTHOLOGY IN ART

Ruskin tells us that there are books of the hour and books of all time. We might say the same of art. The beautiful works of sculpture, the precious gems of science and invention which have come down to us as a legacy, through ages and ages, together with the myths and folklore of the ancients, are wells of inspiration which will never dry up.

Through the mythology of a time do we know the people in a more intimate and closer way than by the aid of scientifically compiled histories. The myths—those wonderful stories of powerful gods and goddesses; of heroes who, through love of home and country, dared to face unbelievable dangers and untold suffering, are pregnant with material for imaginative art. The idealistic beauty, the wisdom, and the charm of their good women; the wily unscrupulous minds, the seducing beauty and the ensnaring cunning of the evil ones, is so clearly portrayed in the legends and stories that infinite possibilities for interpretation through the brush immediately present themselves to the artist mind.

Artists of today, of yesterday, of yesteryear, and of the long past yesteryears have read these fables and have given us their own interpretations of them. The field is an unlimited one, the artist has liberty to take what he actually feels and leave what he wishes to, without censure.

The most precious of our cherished sculptures are based on these themes. Who can fail to appreciate the majestic power of the Winged Victory of Samothrace? What figure is more handsome than that perfected ideal of the male form—Perseus and the Gorgon's head?

What can we conjure up more powerful than a Neptune staying the angry, swollen waves or what is more touching than our vision of Æneas, departing from the Dardanian shore leaving the unhappy Dido to her unpropitious Fate? The great value of these myths and legends for us is that they help bring out the highest and best of our latent ability. Through their aid and our own God-given talents, may we do the best we can, the best we know how, for the best that it can mean to present and future artists and art lovers.

—Mary A. Roberts.

LIFE CLASS,
SCULPTURE.
(See article
on pages
12-13)



PHILADELPHIA
SCHOOL OF
DESIGN
FOR
WOMEN

LECTURES ON LETTERING, LAYOUT, DESIGN, AND PAINTING

Fred W. Goudy will conduct a series of lectures open to all, on lettering, layout and design, on successive Monday evenings at the Art Students' League of New York at 8.15 beginning on January 8th. The course will include criticism of work and will cover the history and development of lettering and its fundamental principles in connection with design for use with lettering, and something of typography as well. Terms: For the course of twelve lectures, \$10.00. The dates will be as follows: January 8th, 15th, 22d, and 29th; February 5th, 12th, 19th, and 26th; March 5th, 12th, 19th, and 26th.

Robert Henri, who has endorsed *THE AMERICAN ART STUDENT* magazine, will give a series of lectures on painting. He feels that he can give in these talks much the same instruction which pupils in his portrait class have received. The members of this class may submit work for criticism, whether from life, portrait or composition. Mr. Henri will also be glad to have the students submit questions, as he believes this will help to make the lectures more interesting and helpful. These lectures will be given on alternate Wednesday evenings at 8.15 beginning January 10th. Terms: Per lecture, \$1.00. The dates will be as follows: January 10th, 24th; February 7th, 21st; March 7th, 21st; April 4th, 18th, and May 2d.

Frank Alvah Parsons, head of the New York School of Fine and Applied Art, still continues to draw crowds to his lectures—and obtains much favorable newspaper comment.

Contests and Exhibitions

The Art Alliance of America is sending out notices of its annual Graphic Arts Exhibition, to be held at the Art Center, 65 East Fifty-sixth Street, New York, N. Y., from February 5th to March 3d. Designs for this exhibition, which may include greeting, announcement and place cards, magazine covers and illustrations, letterheads, labels, box covers, menus, dance programmes, and favors, must be received on or before January 22d. Any medium may be used and each contributor may send in eight designs—an entrance fee of \$2 being charged to those who are not members of the Art Alliance. All work accepted by the jury will be exhibited and there will be a special prize competition for designers of greeting cards to enter. The latter must submit exhibits to the Art Alliance on or before January 20th.

The Decorative Arts League is inaugurating, under the auspices of the Art Alliance of America, a competition (no entrance fee charged) for a design for a metallic lamp with parchment or silk shade, one which may be carried out at a reasonable cost. Other particulars regarding both competitions and exhibitions may be had at the rooms of the Art Alliance in the Art Center Building, New York City.

In order to aid students and schools alike this magazine is planning a series of class problems, one problem assigned to each school, on a contest basis. For conducting the drawing contest on the class assignment idea the magazine will award to the school paid-up advertising space to the value of \$25.00. The students themselves will receive two prizes to the value of \$25.00 or \$30.00 each.



TORSO STUDY
by a French Photographer-Artist
(See article below)

STUDYING THE HUMAN BODY

By ROBERT H. SCHULZE

This is the fifteenth of a series of short articles on the drawing and painting of the figure, written solely to inspire and to help art students and commercial artists.

Some few months back we made mention of the value of bits of sculpture, reprints of famous paintings and casts, books, and photographs as an aid to the study and drawing of the human form. In this issue there are presented two halftones showing the female form, from the waist up, in somewhat similar attitudes.

The painting was not copied from the photograph nor do we believe the photograph composed after a study of the artist's work. But the comparison does serve to show that photographs *can* be used to good advantage by those serious minded enough to take it up as research work and not as entertainment.

The illustration on page 13, entitled, "La Charme de la Source," by A. Penot, was exhibited at the Paris Salon of 1911. Mon. Penot is a member of the Societe

des Artistes Francais. While some American artists will say that the two cuts here aren't in the same class, the photograph on page 12 was also made by a talented Frenchman, a photographer. The foreshortening of the arms is well worth studying as well as the curve in the body just above the abdomen which gives it its action. Draperies are always interesting, and the contrast of the light chiffon with the heavier material worn by Penot's model is none the less so.

Looking directly down on a cross-section of the breasts one would find that they form an angle of 45 degrees; that is as it should be. In other words, a line run through each nipple and the two lines converging at a spot somewhat near the spinal column, form a right angle triangle. Much of the form of the breast, as one learns in a study of the torso, is due to the attitude of the body. When one arm is raised, the head is naturally thrown over toward the opposite shoulder; unless, as in particular cases, the muscles of the neck are made to counteract such motion. This is unusual, however.

It must be remembered, too, in raising the arm, that in order to keep up a just balance of the figure the general outline of the body is changed. It is well to observe the general direction, and to mark it in sketching—in the mesial line in front, or that of the spinal vertebrae behind.

The deltoid is a powerful muscle, finely rounded, about the head of the arm bone. By its threefold power it raises the arm laterally, or forward, or backward, according as either portion of its fabric is more or less called into energy; the active portion being always the most swollen, while its antagonistic portion becomes flattened in proportion, or extended. When in the act of lifting the arm up it swells around the acromion process, which then, though still marked, becomes a hollow in place of a projection. The student can readily test this out for himself or herself, and will find that, in lifting a bucket of water or anything of fair weight, that the hollow or "hole" at the top of the shoulder where the arm joins it, is a fact.

In the female, of course, all of the muscles are softened and covered with smoother flesh. In a woman we find the deltoid with a slight depression in the middle out-

ward, perhaps in consequence of its continuing to be fleshy nearer to its insertion than in a man; or it may be caused by a greater thickness in that part of the adipose membrane which covers the muscle. Sometimes, too, it happens that at the articulation of the outward edge of the clavicle, a too great elevation of the integument is observed. However, these delicate differences can best be appreciated through careful observation of the antique statues, photographs, or the beautiful in nature.

The pectoral muscle forming the breast, has attachments to the collar bone, to the inner half of the sternum (which, in the female, has a greater angle than in the male skeleton), and to the cartilages of the second, third, fourth, and fifth ribs, and to the body of the sixth rib. This we will discuss later.

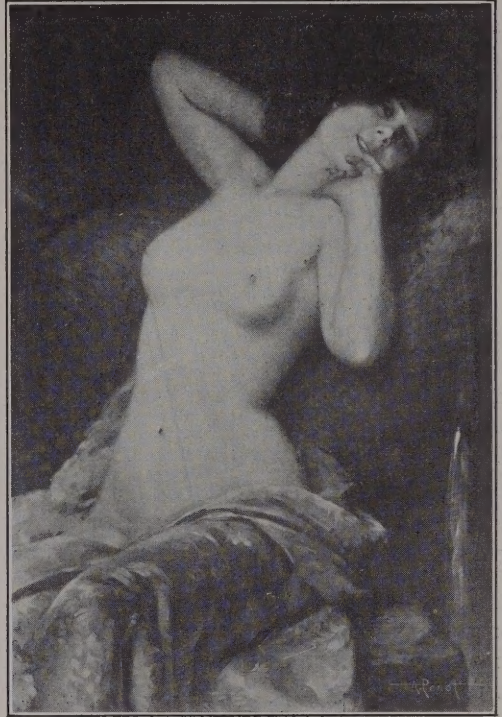
FRENCH MINISTRY STARTS ART SCHOOL FOR AMERICANS

The Ministry of Fine Arts has completed arrangements to establish in the Palace at Fontainebleau a school of architecture and painting for Americans. It will be opened June 25th next, and is intended for the use of the large number of Americans located at Fontainebleau, where already there is an American Conservatory of Music under French direction. Ernest C. Peixotto of the A. E. F. is among the organizers.

Shortly after the signing of the Armistice in 1918 the idea for this school was suggested to Albert M. Thomas, Minister of Labor, and to Lucien Marsh, then Statistic Generale de France and former Minister of Munitions, by Walter W. Hubbard, who formerly owned the controlling interest in THE AMERICAN ART STUDENT. Mr. Hubbard was at that time with the Photographic Division of the A. E. F. and had been assigned by General Pershing to the Camouflage Corps as an artist.

The New York School of Fine and Applied Art opened, nearly two years ago, a successful Paris school for American art students, but this venture, on the part of the French Government, partakes of an official nature.

The details of the project have not been completed, but it is proposed to have François Gorguet, originator of camouflaged painting during the war, as one of the technical directors for decorative painting.



A. Penot
LE CHARME DE LA SOURCE
Exhibited at Paris Salon, 1911

CARTOONING THE STATE OF NEW JERSEY

Not a few of the cartoonists and comic artists have aimed their pen shafts at "the sovereign State of New Jersey" because of its failure to solve murder mysteries. Within the past few months a very young girl was brutally assaulted and slain; no conviction. A beautiful young woman, mother of a young boy, stabbed to death and her body thrown in Newark Bay; no conviction. A circus man was murdered; no conviction. A minister and a choir singer done to death; no conviction. A taxicab driver shot to death; conviction by whole machinery of justice being delayed by various appeals. A young woman in northern New Jersey, said to be as beautiful as is possible—killed; no conviction.

It hurts to draw conclusions, but a state that goes far enough to elect men to defeat "dry" laws, and which almost permits Atlantic City and other places to "run wild," is sealing its own fate, morally, and must sow what it reaps. Cartoonists—get busy!

Art Bolsheviks to the Incompetent Proletariat of Paint and Brush

By CHARLES VEZIN, American Artist and Critic

The Russian Bolsheviks "had a cinch" when they started. It is easy to convert people to what they like to believe and what it is to their interest to believe. So all they had to say to the peasants—and they make up the mass of Russia—was: "The land is yours."

So the art bolsheviks say to the ignorant and the incompetent of paint, to the proletariat of the brush: "The walls of the exhibition rooms are yours." If their picture reaches the "firing line" of the National Academy or the Pennsylvania Academy of the Fine Arts or Carnegie Institute and is "fired," they tell him: "Your picture is too good for them."

How many generations will it take of bountiful harvests to bring back the Russian people to their physical constitutions? How many generations of ethical soundness will it take to repair the moral attrition of our youth? How many generations will it take to repair the esthetic bolshevism now being propagated in most of our art schools by "professional modernists"? It is this factor that makes discussion futile about merely a passing wave. It will be visited upon the third and fourth generations.



COLOR IS LIFE

The alluring power of color that every student of art feels—the power to produce works that speak in color—is yours. Brilliant, haunting color-schemes in Posters, illustrations, paintings, designs and cartoons. The peculiar psychology of colors—the reason for their effect. The art of mixing and matching. All these are yours. You can learn easily. Write today for complete particulars. **WARREN COLOR SCHOOL**, Hastings-on-Hudson, N. Y. Department F.

Drawing and Painting Self-Taught

Author, Auson K. Cross, School of the Museum of Fine Arts, Boston. Its method insures instant discovery of mistakes in color or drawing by use of the Painting Glass, which gives the beginners the master's vision and shortens art school study. Book \$3.00 Glass \$2.50. Both in U. S. \$5.00. Correspondence instruction \$10.00. A. K. Cross Co. Box 52, Winthrop Mass.

Sole Agents **CAMBRIDGE COLORS, WEIMAR COLORS**

Artists' Brush and Color Corp.

Baltimore New York Philadelphia

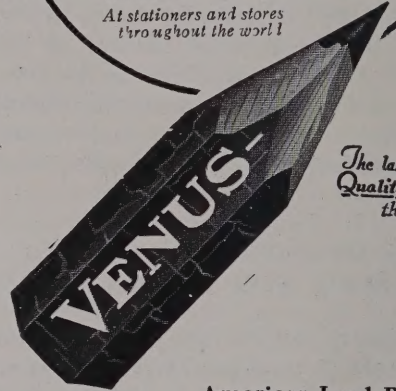
VENUS PENCILS

SUPERBLY smooth and satiny, VENUS best meets every pencil purpose. For the instructor or art student there is no pencil so helpful and satisfactory. 17 perfect black degrees.

For bold, heavy lines . . . 0B-5B-4B-3B
For writing, sketching . . . 2B-B-HB-F-H
For clean, fine lines . . . 2H-3H-4H-5H-6H
For delicate, thin lines . . . 7H-8H-9H

Plain Ends, per doz. . . \$1.00
Fruiter Ends, per doz. . . 1.20

At stationers and stores
throughout the world



*The largest selling
Quality pencil in
the world*

American Lead Pencil Co.
233 Fifth Ave., New York
and London, Eng.

VAN DYKE DRAWING PENCIL

The Lead That Leads

Its leadership is assured by the care with which the graphite and clay is selected, as well as by the thorough inspection and rigid test made before the pencils leave the factory.

Made in 16 degrees.
Ideal for your
Pencil Sketching.

FOR SALE BY YOUR ART
SUPPLY STORE

EBERHARD FABER

"The Oldest Pencil Factory in America"

NEW YORK

Of Interest to Engravers and Commercial Artists

Probably the finest and most complete book on the subject ever published is "Commercial Engraving and Printing," a \$15.00 book issued by the Commercial Engraving Publishing Company of Indianapolis. It is endorsed by Frank R. Southard of the "Y" Extension Course, and other well-know teachers of the practical end of art. It can be secured from the publishers direct or by writing this office. A more complete review, possibly with examples of its illustrations, will be published in the future. Art students certainly need to know the technical end of their problems.

It is with this end in view that we conducted a contest in the Chicago Academy of Fine Arts with the permission of its director, Carl N. Werntz. The problem was an illustration, of a decorative nature, of Longfellow's "Psalm of Life." It will be published in our next issue in conjunction with the poem, and the prize winners announced.

OH, MAN!

SOME! BOOK!

THE LATEST COLLECTION
OF CARTOONS BY

BRIGGS

Contains the cream of the Oh, Man!, Best Regulated Families, "Movie," Handy Man Around the House and other recent series.

Now Ready at Your Bookstore

\$1.50 Net

Add 10c. postage

THE AMERICAN ART STUDENT
New York City

"Any Sketch Looks Better on Whatman"

That's the opinion of every artist we have questioned, whether or not he uses WHATMAN regularly.

It's the *appearance* of your finished work which makes the purchaser willing to pay your price.

Because WHATMAN assures a uniformly smooth, hard surface, however many your erasures—colors flow on it more smoothly and evenly—since the finished work looks better on it than on other paper.

Keep on hand a good stock of

J WHATMAN

GENUINE HAND MADE
DRAWING PAPER

Send for handy sample book of sizes, surfaces and weights—*free* to artists, architects and engineers.

H. REEVE ANGEL & CO.

Incorporated

7-11 Spruce Street New York City



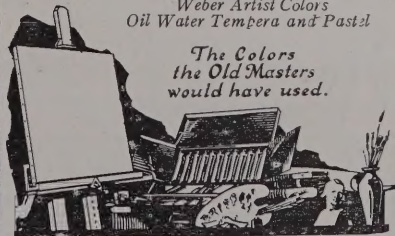
STUDIO DAYS

The return to your studio will be brighter and happier if you are fully equipped with WEBER Quality Artist Materials.

There is a WEBER product for your every use. The WEBER line includes

Prepared Canvases Oils and Vehicles
Rembrandt Studio Easels
Palettes Brushes, and, of course
Weber Artist Colors
Oil Water Tempera and Pastel

*The Colors
the Old Masters
would have used.*



F. WEBER CO.
ARTISTS' MATERIAL
PHILADELPHIA
ST. LOUIS MO. - BALTIMORE MD.

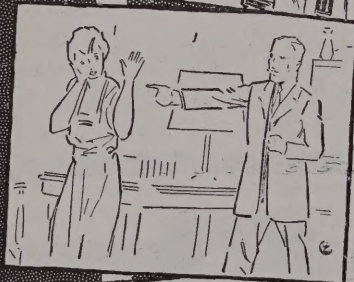
Become An Artist in New Easy Way!



Through this wonderful new method hundreds of our students are now making splendid incomes. Many of them never thought they could draw—had never made even the crudest kind of a sketch—yet they learned Illustrating, Cartooning, and Commercial Art, and are making big money in this fascinating, profitable profession. If you have the desire to be an artist, here is your opportunity to become a successful one. Get our free book describing the new principle of teaching which now makes it possible for anyone to learn drawing. Send the coupon now—before you are a day older.

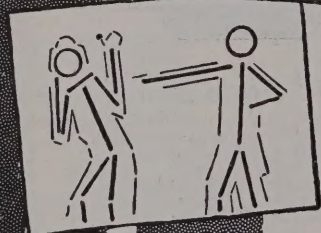
Now Anybody Can Draw

Drawing should be as natural and easy for everybody as writing—and it really is—when it is taught right. Just get the wonderfully simple secret which one of America's foremost commercial Artists discovered after many years' experience—and your own rapid progress in art work will astonish you. A few minutes' study each day is all that this amazing new method requires. Get into this big-paying game now. You will find that you can easily qualify for a high-salaried position.



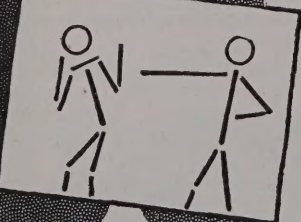
Hundreds of Positions Now Open

Advertising Agencies, Magazines, Department Stores, and Manufacturing Concerns are all looking for men and women to do their art work. The great business expansion of the past year has caused a famine of trained artists. There are hundreds of vacancies right now—literally "going begging" for people to fill them. A competent commercial artist can command almost any salary he wants. Scores of our students secure highly paid positions the moment they finish our course. Others begin to earn money while studying. The ease with which you become a skilled artist will astound you. Almost before you realize it you are making **salable drawings**. And many artists get as high as \$1,000 for a single magazine cover picture.



Write for Interesting Free Book

Mail the coupon now for this fascinating free book, "How to Become an Artist." It explains about this amazing method in detail. Tells of our students—and their wonderful progress—and how we can qualify you for a high-salaried artist's position. Also tells about our Free Artist's Outfit and special low offer to a limited number of new students. Mail coupon NOW!



Not only profit but pleasure in making drawings like this.

Well Known Magazine Artist Says:

"I shall never cease to be grateful for the foundation your school gave me, for I feel that my present success is due in a great measure to your wonderful method of instruction.

"FRANK GODWIN,
New York."

WASHINGTON SCHOOL OF ART, Inc.

Room 1917, Marden Bldg.

Washington, D. C.

WASHINGTON SCHOOL OF ART, Inc.

Room 1917 Marden Bldg.

Washington, D. C.

Please send me without cost or obligation on my part, your free book, "How to Become an Artist."

Name.....

Address.....

City.....State.....

THUMB PRINT IN ART SUIT

One 400 years old may decide if \$500,000 shall be paid

A thumb print believed to have been made 423 years ago may cause Sir Joseph Duveen eventually to pay \$500,000 to Mme. Andre Hahn.

Mme. Hahn, who owns what she claims is the original "La Belle Ferroniere," a picture of the rollicking mistress of Francis I of France, attempted to sell the painting to the Kansas City Art Institute for \$500,000.

Sir Joseph, as an expert, pronounced the canvas spurious, and the sale fell through.

Mme. Hahn's lawyer, Hyacinthe Ringrose, sent experts to the Vatican galleries, the Louvre and other places and compared Leonardi da Vinci's thumb prints. These experts say the thumb prints on the lovely, naughty lady are the same as on Leonardi's spiritual paintings. Then Mme. Hahn filed suit.

LEARN PHOTOGRAPHY

BETTER POSITIONS ; ; BETTER PAY

Many opportunities are now open to ambitious men and women For 28 years we have successfully taught PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY, free if you mention this magazine.

ILLINOIS COLLEGE OF PHOTOGRAPHY

Wabash Avenue, Effingham, Ill.

ARTISTS' 3 IN 1 WATER COLORS

Order NAZ-DAR ARTISTS' COLORS direct from the makers at wholesale prices. Selected imported pigments ground in our exclusive medium make them ideal for Poster, Tempera or Transparent Work; 24 COLORS: YELLOW—Lemon-Light Chrome, Medium, Dark. REDS—Eng. Vermilion, Toulodine, Bright Orange, Carmadine, Royal Rose. BLUES—Ultramarine, Cobalt, Italian, Cerulean, Prussian. GREENS—Emerald, Chrome, Moss, Malachite, Black, White, Maroon, Mauve, Purple and Brown. 1½ oz. jars, 35c. 4 oz. jars, 75c. 10 per cent. Dis. on full set. Postage Prepaid. Money back Guarantee. NAZ-DAR COLOR CO. 1128 Argyle St. Chicago.

The Paris Branch

N. Y. SCHOOL OF FINE AND APPLIED ART

President, Frank Alvah Parsons

Director in Paris, Wm. Odom

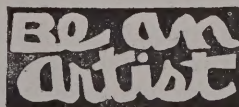
Professional and amateur courses in Interior Architecture and Decoration; Stage, Costume, and Poster Design. Begins March 12th. Circulars.

Summer and Winter.

411 E 233, Secretary, 2239 Broadway, New York

SATURDAY EVENING SKETCH CLASS

From 7.30 to 9.45 model poses for 20 minutes; quick sketches. \$2.00 for four Saturdays. **BROOKLYN ART SCHOOL.** 355 Adams St., near Fulton St. and Boro Hall Subway Station. Ask for catalog.



Comic Strips, Cartoons, Commercial Art, Newspaper and Magazine Illustrating, Fashions, Color Work, Lettering, Pastel and Portrait Art. **By Mail or Local Classes.** School endorsed by leading Artists, Publishers, Editors

Newspapers and Magazines as the School delivering the goods. Our simple method quickly develops your talent in spare time. Write for terms and list of successful students. **Associated Art Studios, A73, Flatiron Building, New York.**

METROPOLITAN ART SCHOOL

58 WEST 57th STREET, NEW YORK

Michel Jacobs, Director

Life, Portrait, Interior Decoration, Poster, Costume Design, Illustrating, Sketch Classes. Michel Jacobs' Color System. Daily, Evening and Sunday Morning Classes.

BROOKLYN ART SCHOOL

355 Adams St. [near Fulton St. and Boro Hall Subway Station]

DRAWING AND PAINTING FROM LIFE

7.30 to 9.45 P. M. \$8.00 for four weeks

Begin any time

Call or Write for Catalogue

LIGHTNING CARTOONIST'S BOOK OF SECRETS \$1.00

(STUNTS WITH CRAYONS) CHALK TALKERS, PORTFOLIO, 50c, Over 100 trick drawings, comic evolutions, religious and patriotic sketches, applause-getting patter. Complete course, \$1.50. Satisfaction guaranteed. Sailor Artist Chris, 2925 Euclid, Kansas City, Mo.



H. SCHMINCKE & COMPANY Artists' Colors

Mussini Oil Colors in Studio Size Tubes for Artists

A new price list has just been issued

Copy mailed upon application

Sole Importer, M. GRUMBACHER

164 Fifth Avenue

New York City, N. Y.

BOESSENROTH TEMPERA PASTELL

The Pastell you need for excellent work. It will neither discolor nor blur. The finest Pastell in the market.

Sole Wholesale Distributors

P & P CHEMICAL CO.

Department Artists' Supplies

Main Office and Works: Passaic, N. J.

New York Office, 373 Fifth Ave.



THE ARTIST

The Girl hurried through her luncheon at the little restaurant where she dined every day, because she had promised to meet a friend at 2 o'clock to go to an exhibition of Japanese painting. But hurry or no hurry, she did not forget to smile and say good afternoon to the waiter who brought her her meals every day.

Like all the waiters in the restaurant, he was a Japanese, but he was, by far, her favorite; quiet and deft in his movements, always pleasant, always ready with his attention.

She hurried up the street to the exhibition rooms, met her friend, and they went inside together. The paintings were charming and they were still wandering from one to another, when the Girl found herself face to face with her Japanese waiter, dressed in immaculate afternoon clothes.

"Why, hello!" she said in surprise. "What are you doing here?"

He bowed gravely. "I exhibit, too," he explained. "You did not know I paint?"

The Girl was overcome with embarrassment, but the Japanese gave her no chance to show her confusion.

"You did not see my name on the catalogue?" He turned the pages and showed her. "Shall I show you? This picture here, you see . . ."

And she followed the gracious young man about the room, rapidly regaining her composure beneath his perfect manner.

The Girl was being taken through a motion-picture studio, and suddenly, as she was standing at one end of the great room before a three-walled living-room of beaver board and thin wood that was none the less realistic, she remembered that she had left her umbrella back in one of the offices.

The young man who was with her hurried off to find it, and she stood, watching them shoot the scene. The great lights were flaring out over the set, and the camera was clicking away rapidly.

"Here it is!"

She turned to take the umbrella from his hand, and then shook her head.

"It isn't mine," she said. "It's rather funny, though, because it's exactly like mine except for the color. Same handle

Page Eighteen

Competition for LAMP DESIGN

Under Auspices of
ART ALLIANCE OF AMERICA
For Prizes Offered by
DECORATIVE ARTS LEAGUE

\$ 3 0 0

\$ 2 0 0

\$ 1 0 0

—and, if the design selected for production proves to be successful for the purpose intended, a further prize to its maker of

\$ 4 0 0

Three additional prizes of \$100 each may be awarded for meritorious designs.

Contest closes February 1st, and will be followed by an exhibition.

Results will be announced in this publication. It is expected that the design selected for production, and the name of the designer, will be given widespread national publicity.

The jury will be appointed by the ART ALLIANCE OF AMERICA and the DECORATIVE ARTS LEAGUE.

"A lamp of good taste; of great beauty; of maximum utility; of universal appeal and availability."

This is an excellent opportunity for Shade designers, and for Lamp Standard designers, as well as for designers of entire lamps.

It costs nothing to enter the contest. It is open to every one who has designing ability. No obligation whatever is involved.

There are important reasons why any one who is interested should write immediately for the competition program.

Address at once—

Lamp Design Competition Committee
DECORATIVE ARTS LEAGUE

Care of
ART ALLIANCE OF AMERICA
65 East 56th Street
New York

and everything—only mine's blue and this one's sort of purple."

The young man, who was wise in the ways of motion-picture studios, grinned.

"You know you can't be sure of the color of anything in here," he warned her. "I suppose you thought you had on a white blouse, too, didn't you?"

She looked down at her blouse in surprise; it was a soft green. Then she looked up at the great lights and at the greenish faces of the electricians and understood. But it was not until she was again in the sunlight and away from the misleading artificial lights that she felt the umbrella was really and truly hers.

—N. Y. Evening Globe.

JAP-ART BRUSHES

ADJUSTABLE TIPS

TRADE MARK REG. U.S. PAT. OFF.

SILVER BRANCH

BAMBOO HANDLES
AVERAGE LENGTH
SEVEN INCHES
ILLUSTRATIONS
SHOW TIPS
.50% ACTUAL SIZE

The drawing for this advertisement was made entirely with
JAP-ART BRUSHES
TRY THEM IN YOUR WORK
Make selection at your dealer or write us direct
E-Z-MA CO. Successors to JAP-ART BRUSH CO.
154 Nassau Street, New York

"JAP-ART"
ON EVERY
HANDLE
Your Guarantee
of Satisfactory
Service

25c 27c 30c 36c 32c 58c 24c 16c 22c 28c 32c 40c 24c 22c 31c 30c 42c 39c 48c 30c 37c 44c 22c 22c 23c 24c 25c 26c 27c 28c 30c 31c 34c 39c 49c 57c

EAGLE "MIKADO" Pencil No. 174



For Sale at your Dealer

Made in five grades

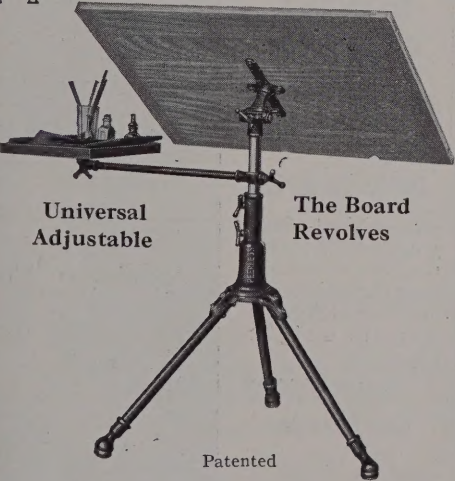
ASK FOR THE YELLOW PENCIL WITH THE RED BAND

EAGLE MIKADO

EAGLE PENCIL COMPANY, NEW YORK

HOFFMAN

PEERLESS ARTIST'S DRAWING STAND



Universal Adjustable

The Board Revolves

Patented

A handsome, Serviceable stand. Adjustable from 30" to 43" high. Tilt board any angle from horizontal to vertical position. REVOLVE it. Of tubular construction, light strong indestructible. Can be knocked down for shipment. Attractively finished in nickel and enamel. GUARANTEED the finest artists' stand on the market or your money back.

Price, Stand only, \$12.50. With oak tray \$16.50. Complete with tray and 23x31" board \$19.00

At leading dealers or sold direct.

HOFFMAN DRAWING STAND COMPANY
187 N. Water Street Rochester N. Y.
Write for booklet B.

OIL PAINTINGS OF LANDSCAPES
Size 9 x 22, \$1.00; 6 for \$5.00.
GOOD TECK STUDIES
HAACK, The Artist
Stewartville, Minnesota

An Ideal New Year's Present

For an art student or designer, a subscription to this magazine at \$2.50 yearly. (Canadian and foreign \$3.00.) Life subscription, sent to your address as long as you live, \$25.00 or \$30.00. Use the blank below.

Date.....

AMERICAN ART STUDENT PUB. CO.
21 Park Row, New York

Mail THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST to me for one year, 12 issues

Enclosed find \$.....

Name.....

Address.....

WHAT DID YOU, GENTLE READER, THINK?

Irma Levy's drawings in crayon and half-tone in the October 30th edition of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST have aroused a nest of hornets if we can be so bold as to call some of our readers hornets. We might modify that and say that a wave of protest resulted.

Several readers refused to renew their subscriptions, but the magazine is growing so fast that we will not lose a pound of flesh by that. For example: "My subscription has expired and I don't want to renew it. I don't care for any paper that prints such rot as the Levy pictures."

A more charitable view is taken by an Iowa reader who writes of the drawings done by students of the Pennsylvania Academy of Fine Arts, the oldest art school in America, as follows:

"I am sending P. O. order for \$2.50 to renew my subscription for your magazine. Same has been rather enjoyable in the past, but the last one was a corker. Mr. Anderson shows us a fine piece of work; Sarah Langly is good. But where did Irma Levy learn to draw, and whence the models? And what is the value of such drawings in New York? I had no idea people were built like that down East. We are too far in the backwoods to be fashionable or fantastic."

Miss Levy studied at the Art Student's League of New York City. The attitude of the magazine must always be one of neutrality, but we do welcome criticisms and suggestions of our humble offerings at all times. What did you think about the work?

FIGURE CONSTRUCTION

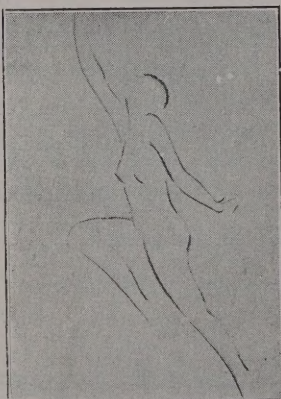
By Alon Bement

A new idea applied to the art of figure drawing. Emphasis is placed on life and motion rather than upon anatomy. The illustrations are beautiful in line, alive and full of action. For students of commercial illustration or costume design, the book is indispensable. Has highest educational endorsement.

Only \$2.50—postage paid.

THE GREGG PUBLISHING COMPANY

New York, Chicago
Boston



FRENCH ART PHOTOS

Wonderful Studies from Life

THE PRETTIEST FRENCH GIRLS

Nude and semi-nude photos, boudoir scenes, morning negligee and all kinds on request.

25 Photos, \$1 100 Photos, \$3 200 Photos, \$5.50
HUGRET, Livry-Gargan S. O., France.

ATTENTION !

LANDSCAPE AND FIGURE STUDY ARTISTS

Clippings from art journals, American and foreign, for artists' morgues. Some genuine photos among the life studies (mostly female); while they last, \$1.00 the bundle of 20. Landscapes 20 for \$1.00. Animals, 20 for \$1.00. Three sets for \$2.25.



HUBBARD BROS.

Established 1868

515 N. 61st Street

Philadelphia, Pa.

Mail Orders only. Not returnable

AVO-ART STUDIES

For the use of Artists
Sculptors and
Students

NUDES

An original 8x10 photo of this study (one of the world's most beautiful figures) on high grade double weight paper

Sent prepaid
for
ONE DOLLAR

For fifty cents additional we include a beautiful original nude study of the "Stroller" size 8x10: double weight paper.

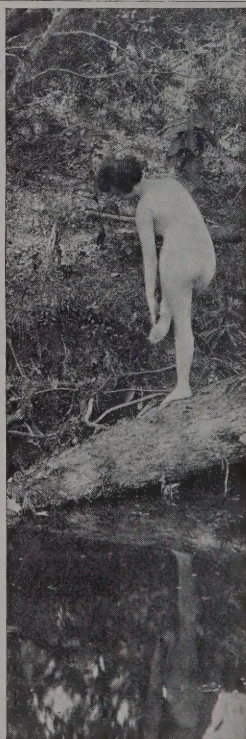
Where both pictures are ordered we enclose 12 miniature sample photos of others of our famous studies.

Miniature samples only, 25c.—same to be applied on first order.

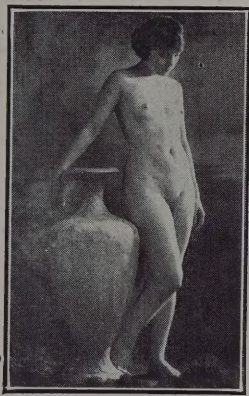
AVON ART STUDIOS

2022 Main Street

Cincinnati, O.



Alta Art Studies



NUDES
for the use of
Artists, Sculptors
and Students

Replacing
living models in
the studios of
America's foremost
artists

Black and white
photos, 8x10 inches,
from sharply fo-
cused, original
plates, on the best
grade of double
weight photo paper.

Prices including shipment, 5 for \$2.50, 10 for \$3.50,
20 for \$6.00.

Miniature samples sent for 25c., same to be ap-
plied on initial order.

Alta Studios, Inc. Dept. C.
111 GOLDEN GATE AVE. SAN FRANCISCO

"The Turquoise"



COPYRIGHT 1921

FORD'S FOTO STUDIOS

It was midnight. The mystic hour had arrived when PUFF! A big cloud of smoke arose and when it settled there appeared a very beautiful maiden as though awakening from a sleep. Many hundred years ago a covetous Jinn desired her from a Sultan's Harem. In order to obtain her he reduced her to a small turquoise stone and put her in his pocket where he carried her for many years when through an accident she awoke in a Prince's Castle.

Possibly you do not believe the story but believe us when we tell you this is a very beautiful picture colored in fascinating blue colors, oil colors. It is guaranteed to be perfect in workmanship and to please your artist's taste. In case it does not suit you, your money will be refunded upon return of the picture.

Live wire dealers in your City may have our pictures to show you; if not, send in your order today. Also send 10c for our illustrated pamphlet of higher grade photographs.

Size	Unmounted	Mounted Copies	Framed Pictures
6x10	.75	\$1.00	\$3.25
10x16	.60	1.85	4.50

FORD'S FOTO STUDIOS
Ellensburg - Washington

Studies of the Human Figure

BY G. M. ELLWOOD AND F. R. YERBURY

An illustrated textbook for art students containing 100 half-tone studies, drawings and actual photographs. Large volume, handsomely bound, and worth its weight in gold. Many photos of European models. Price, postpaid, \$7.50. Sample pages, 15 cents.

MARSHALL JONES COMPANY
212 Summer Street - Boston, Mass.

Shawprints

Nude art studies for the use of Artists, Sculptors and Students, in place of the living model. Black and white photos 5x7 and 7x10 inches, sharp prints from original plates posed to get needed high lights and shadows.

Send 25c. for miniature samples. We have over
500 different poses of many different models.

SHAW PUBLISHING COMPANY, Inc.
44 BOYLSTON STREET, BOSTON 11, MASS.

Write to Department A-12



Classified School and Business Directory

RATES: Regular Headings, 8 cents per word; minimum \$1.00. 20% discount on 12 insertions yearly contract.

ART PICTURES AND BOOKS

ORIGINAL DRAWINGS—by Don Herold, Ralph Barton, P. L. Crosby, Elison Hoover, R. B. Fuller, A. B. Walker, Ray Irwin, W. G. Starrett, D. G. Peters, Russ Westover, Chas. A. Hughes, and many others. Were reproduced in *Judie* and *Leile's*. Your chance to own ORIGINAL drawings by your favorite artist. \$1.00 each, 6 for \$5.00. 10 cents extra for postage. Money refunded if you do not get what you want. Box I. P., care of AMERICAN ART STUDENT.

500 THINGS TO SELL BY MAIL—Remarkable new publication. Workable plans and methods. Loose-leaf, cloth binder. Prepaid \$1.00. Walhamore Company, Lafayette Bldg., Philadelphia, Pa.

PAYING PEN-WORK or Home Building, 50 cents. Near Nature Flourishing or Designing, 10 cents. Stoddard, D-8. Indianapolis, Ind.

BECOME A TRICK CARTOONIST.—Increase your salary. The much talked of Radio Girl stunt and 15 plate program complete for \$1.00. Briley Art Studio, 3677 Lincoln Ave., Detroit, Mich.

BAPTISTE—Flower and Vase; Georgian period (Louis XV), reproduction full size of a choice selection of 10 plates, size 15x20, in cloth wrapper, \$2.25, mailed free. J. Tiranti & Co., 13 Maple St., London, W. 1, England.

PHOTOGRAPHY

SELL YOUR SNAP SHOTS AT \$5.00 EACH. Kodak prints needed by 25,000 publishers. Make vacations pay. We teach you how and where to sell. Write WALHAMORE INSTITUTE, LAFAYETTE BLDG., PHILADELPHIA, PA.

EXPERT work done in finishing for amateurs or professionals, at an expert's prices. If you have valuable negatives and don't want them scratched by mechanical rush-work, send them to me Developing, printing, enlarging. W. G. Roberts, Jr., 32nd St., Bayonne, N. J.

WANTED

STORIES, POEMS, ESSAYS, PLAYS WANTED We teach you how to write; where and when to sell. Publication of your work guaranteed by new method. Walhamore Institute, Dept. J, Lafayette Building, Philadelphia, Pa.

WANTED—will buy figure study negatives, female form. Decent subjects only. Send print which will be returned in case negative is not purchased. Hubbard Bros. 515 N. 61st Street, Philadelphia, Pa.

INSTRUCTION AND SCHOOLS

NEW YORK SCHOOL OF FINE AND APPLIED ART, 2239 Broadway, Frank Alvah Parsons President. Paris, 9 Place Vosges, Catalogue.

LEARN CHALK ART ENTERTAINING FOR THE STAGE.—Taught by a Professional Vaudeville Cartoonist. "Wunder-Trix With Chalk—Theatrical Budget and Guide Combined." Price \$1.50. Jack "Chalk" Danks ("Greenwich Village Caricaturist"), Studio 711 Maple Avenue, Johnstown, Penna.

HELP WANTED

AGENTS—To solicit advertising and subscriptions for the only popular priced art magazine in America; very liberal commission. Address circulation and advertising manager of the AMERICAN ART STUDENT, Park Row Building, N. Y. C.

ARTISTS and BRAINS—We offer steady position to a steady man *with brains*. Must be capable of making good, up-to-date layouts and *drawings in different mediums*. Ability to work fast is of prime importance. This is a good opening for a good man. Buckbee-Mears Co., Saint Paul, Minn.

THE ARTIST WE WANT is above all, *versatile* and *capable*. A man of broad experience, able to design a single display card or booklet; equally competent to produce "roughs" or drawings for a complete direct-mail campaign. A man who can turn out a poster in full color or a thumbnail sketch in line with equal facility. In brief, a trained artist with an advertising man's viewpoint.

Write, giving full particulars of previous connections and experience, and ideas as to compensation. Please enclose samples. Address, The Ronalds Press & Advertising Agency, Limited, Montreal, Canada.

AN ILLUSTRATOR is urgently wanted. He must be well experienced in layout and figure work. Send samples.

A DESIGNER is also needed with years of experience in the designing of booklets, folders, etc., with a deep knowledge of lettering and layout. Kindly write to: Wesley Neff Company, 316 McKerchey Bldg., Detroit, Michigan.

FOR SALE

LIFE SUBSCRIPTION, sent to your home as long as you live, \$25.00 domestic and \$30.00 Canada and foreign. For a short time only we are allowing free, with each life subscription, \$10.00 worth of any of the books listed in the special book department. Send in your order now and make your selections. AMERICAN ART STUDENT, 21 Park Row, N. Y. C.

ART NOVELTIES

ARTISTIC HAND-LETTERED CARDS AND Mottoes ready to paint. Also celluloid, wood, paper novelties, baskets, parchment, tapestry. Sample lot, \$2.00. Catalogue free. Our products simplify "bread and butter work." Coover Studios, Lincoln, Neb.

W. W. Moist Water Colors

Ready for instant use for Brush and Air Brush. Sold in convenient jars at all leading Artists' Materials stores.

The J. Willer Chemical Co.



Your Dealer Sells Them

Let us send you the name of your nearest dealer.

Also free Color Chart and Price List.

128 Chambers St., N. Y.

Educational Books for Art Students

Orders must be accompanied with Money Order, Check or Currency. Add 10c. to each order to cover the cost of mailing; outside of the U. S., 20c. Discount of 5% on single orders amounting to \$15.00 or over.



Applied Art (portfolio by Ferenz) descriptive circular sent on receipt of 2c. stamp, originally sold for \$12.00	\$7.50	Back Numbers of M. A. C.:	
The Art of Sketching from Nature	.75	Nos. 8, 10 and 11	each 1.00
The Art of Landscape Painting in Water Colours	.75	Book of a Hundred Hands (Bridgman)	7.50
Practical Directions for Portrait Painting in Water Colours	.75	Instructive Costume Design (Hartman)	5.00
The Art of Flower Painting in Water Colours	.75	Constructive Anatomy (Bridgman)	7.50
The Art of Marine Painting in Oil Colours	.75	Anatomical Diagrams for the Use of Art Students (J. M. Dunlop)	3.00
The Elements of Perspective	.75	Design in Theory and Practice (E. A. Bachelder)	2.20
Artistic Anatomy of the Human Figure	.75	Ideals of Painting (J. M. Carr)	2.75
The Anatomy of the Horse	.75	The Principles of Greek Art (P. Gardner)	3.25
The Art of Drawing in Coloured Pastel Crayons	.75	Heraldry for Craftsmen and Designers (W. H. St. J. Hope)	2.50
The Art of Painting on China with a Chapter on Terra-Cotta Painting in Oil and Water Colours	.75	Introduction to the Study of Landscape Design (Hubbard & Kimball)	7.00
Flower Painting in Oil Colours (with coloured illustrations)	.75	Pen Drawing and Pen Craftsmen (J. Pennell)	25.00
Fruit and Still Life Painting in Oil and Water Colours (with coloured illustrations)	.75	Technique of Practical Drawing for Teachers, Students, and Professional Artists (E. S. Pillsworth)	2.00
The Sketcher's Oil Colour Manual	.75	Essentials of Composition as Applied to Art (J. V. Van Pelt)	2.25
Amateur Art (Claris)	1.00	Clare Briggs' Cartoon Books:	
Art of Mixing Tints and Colors (Prescott)	.25	Oh! Man	1.50
Compendium on Painting (J. Blockx Fils)	2.00	Golf	1.50
Dynamic Symmetry (Jay Hambidge)	6.00	When a Feller Needs a Friend	1.50
Modern Perspective (W. R. Ware)	4.50	Oh Skin-nay	1.75
Illustrated Guide to the Works of Art in New York City; value \$2.00	1.00	Chalk Talkers' Portfolio (Sailor Artist Chris)	.50
Commercial Printing, Engraving and Illustrating	15.00	Stunts With Chalk (Sailor Christman)	1.00
The Art of Rodin (Illustrated)	.95	Figure Photo Studies (Vol. 1)	1.00
The Art of Arthur Beardsley (Modern)	.95	Figure Photo Studies (Vol. 2)	1.00
		Figure Construction (Bement)	2.50
		Applied Art (Lemos)	6.00
		Principles of Interior Decoration (Jak-way)	2.50

American Art Student Publishing Co.

21 PARK ROW

BOOK DEPARTMENT

NEW YORK, N. Y.

The Quill

An Amateur Magazine presenting the Arts, Letters, Crafts and Humor of

GREENWICH VILLAGE

In a none too serious manner

Send us your subscription
\$2.00 per year

Or better still, a contribution

BOB EDWARDS

46 Washington Square New York



ARTISTS—are especially interested in our Arts and The Crafts department as it encourages closer relationship between photography and the fine arts.

*A monthly magazine covering
all that is best in
photography.*

\$1.50 a year, Sample on request

Camera Craft Publishing Co.

Claus Spreckels Building San Francisco, California

Whether

It's Art for Art's sake or Art for the good of the advertiser's profits and incidentally your pocket book, you will find **The Poster** a refreshing sort of advertising journal. Its regularly announced policy is "to bring advertising and art into more effective relationship" and this policy has placed **The Poster** in a field of its own as an advertising journal, predominating in a spirit of better advertising art.

Sample copy if you wish.

The Poster

1620 STEGER BLDG. - CHICAGO.

LAST CHANCE

This advertisement is worth \$1 to be applied on your subscription. Mail with a check for \$2 and start reading **The Poster** with the next issue.

Sketching and Rendering in Pencil

By ARTHUR L. GUPTILL

CONTENTS

Part I—Chapter I—First Considerations; II—The Essential Equipment; III—Object Drawing in Outline; IV—Object Drawing in Light and Shade; V—Free-hand Perspective; VI—Cast Drawing; VII—Life Drawing; VIII—Sketching Animals.

Part II—Chapter I—Architectural Considerations; II—Starting the Work; III—Individual Styles; IV—Methods and Lighting; V—Composition and Drawing from Photographs; VI—Graded Tones; VII—The Representation of Small Buildings; VIII—The Representation of Details; IX—Interiors and Furniture; X—Outdoor Sketching; XI—Accessories; XII—Decorative Treatment; XIII—Large Buildings; XIV—Conclusion.

In addition to the text and illustrations by the author there are numerous supplementary illustrations including life drawings by H. I. Stickroth, Jules Guerin, Taber Sears, Barry Faulkner, Eugene F. Savage, sketches and renderings by Otto R. Eggers, Birch Burdette Long, Chester B. Price, Hugh Ferriss, Troy Kinney, Kenneth Conant, Frank Vincent DuMond, Albert Kahn, Otto F. Langmann, Schell Lewis, Robert A. Lockwood, C. D. Maginnis, André Smith, Charles Livingston Bull and others.

Two hundred pages with exhaustive text and hundreds of illustrations. Size 9 x 12 inches, printed on heavy coated paper handsomely bound. Price—postpaid—to United States and U. S. Possessions, \$5.00. All other countries 25c. additional to cover postage. Payment should accompany orders—no books on approval. Any book found unsatisfactory may be returned within ten days and payment will be refunded immediately.

THE PENCIL POINTS PRESS, INC.

19 East 24th Street - NEW YORK